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PARIS SALON MARKS BONHEUR CENTENARY

Her Work a Striking Feature at Show
of the Artistes Français, Which Also
Displays Pictures by 23 Americans

PARIS—Degas was wont to say "Artists should be discouraged," a remark which did not infer that *art* should not be encouraged. The annual salons observe exactly the opposite principle, for they were certainly invented to encourage artists at the expense of art. Nevertheless, the time-honored and so conservative Artistes Français has this year made an attempt to conciliate the two interests, at least so in one respect, namely in the presentation of pictures which are far less crowded than they used to be. To realize this improvement in aspect it has perforce been necessary in some small degree to put the Degas maxim into practise.

The most striking feature at this year's display is the collection of works of Rosa Bonheur celebrating the centenary of her birth. One example lent to the Salon, after a long term at the Luxembourg, has now taken its turn at the Louvre. This is the celebrated "Labourage Nivernais," which the French State ordered in preference to "The Horse Market," proposed to it by the artist, and now hanging in the Metropolitan Museum. The picture of the oxen ploughing under the strong blue sky of the Nivernais country stands the test of time more than honorably. The memorial includes also a very fine picture of a life-sized drove of unharnessed colts in a field, which a youthful stable-boy, mounted on a prancing beast, has much difficulty in driving into order. The picture is one of those serene and really beautiful achievements which give Rosa Bonheur a position in art equivalent to that of Georges Sand in literature, namely as a wonderful reader of the country life of France.

Different studies and sketches, one particularly for "The Horse Market," throw an interesting light on the artist's gifts. A head of a ram, magnificently painted in the 'forties, when compared with a neighboring lion, dated 1879, justifies a critic of her day who deplored that her successes in England had caused her to lose her essentially French qualities without substituting for them the best features of the British school.

Some specimens of her sculpture, which she gave up in order not to expose her brother to competition, completed this demonstration of the merits of the fourth woman artist, speaking chronologically, to acquire universal celebrity.

In the same room, and as though to challenge comparison, hung a picture by another extremely competent animal painter—the Englishwoman, Lucy Kemp-Welch. Her picture is a nature size one of dray horses crossing a ford. It is drawn and painted thoroughly.

Contemporary participation in the Salon struck me as having made an attempt to shed its one-time pompousness, a circumstance perhaps due to the admission by a soft-hearted jury of work by a number of young ladies in their 'teens at the expense of several mature "Prix de Romes" who have indignantly petitioned against "professors" being given a voice in the Salon selections. If this demand were to receive satisfaction the jury would have to be recruited from among the non-artist professions, for what painter can claim (or would) that he has no young lady protégés? He who has no pupil will have a wife or a model up his sleeve.

There is much timid imitation at this Salon of different men successful the other side the fence: Maurice Denis, Aman-Jean and others. On the other hand the dominant craftsman here, Henri Martin, has few followers. His is again the signal exhibit—large, realistically allegorical compositions for the Conseil d'Etat law courts, illustrating human toil in its different forms and typical of the painter's earnest, even manner and with which it is fairly impossible to find fault on technical grounds.

Contemporary history is represented on a smaller scale than in the past. A weakly handled picture shows Clémenceau, Lloyd George and other notabilities at an Anglo-French post-war conference. A propagandist mission has been undertaken somewhat late in the day by Gervex. It shows the Kaiser, life-size, brandishing weapons in a burning city with the corpses of small children lying about at his feet. Dagnan-Bouveret has mummified Field Marshal Foch. The venerable Bonnat is represented by several bust portraits, which have, at least, the merit of not being inferior fashion plates as are the majority of a very large number of extremely décolleté ladies introduced by M.M. Flameng, Domergue and others somewhat promiscuously in this *bourgeois milieu*. They seem to have been too much for the star-spangled officers and officials

(Continued on page 4)

Mr. Christy's Latest Portrait



"PORTRAIT OF MRS. WILLIAM RANDOLPH HEARST" By HOWARD CHANDLER CHRISTY
Courtesy the Reinhardt Galleries, New York.

CARNEGIE INSTITUTE BUYS 3 PAINTINGS

Works of Besnard, Lavery and Miller
Added to Permanent Collection from
Current Show—Collectors Take Seven

PITTSBURGH—From the paintings shown in the current International Exhibition at the Carnegie Institute, the fine arts committee has purchased three for the Institute's permanent collection. The canvases are "Under the Willows" by Albert Besnard, of Paris; "The Convalescent" by Sir John Lavery, of London, and "The Sun Porch" by Richard E. Miller, of New York.

In addition to these purchases seven paintings have been bought by individuals from the exhibition, all but two of which will go into the homes of residents of Pittsburgh. These include "An Offering to the Rain God" by E. Irving Couse, "Winter Morning" by William Bauer, "Women Bathing in the Grève" by Emile René Ménard (which won the medal of the second class), "Le Pont Fleuri, Quimperle" by Fernand Piet, "Trafalgar Square, London" by Henri Eugene Le Sidaner, "A Mixed Four-some" by Richard Jack, and "Silver Moonlight" by Julius Olsson.

Pennell Derides Artists' Week

PHILADELPHIA—The art display in Chestnut street as a feature of Artists' Week was severely scored by Joseph Pennell in a talk before a recent meeting of the members of the Print Club and their friends. "As for this Artists' Week," said Mr. Pennell, "I don't know what it is or what it means, and I don't understand all of it. You can't mix art and underwear in Chestnut street and make a success of it. Besides, you've made a horrible mistake in that display by not lugging in Whistler."

JONAS STARTS FIGHT ON AUCTION ABUSES

Alleged Bad Attributions in De Ganay
Sale Causes President of Chambre
Syndicale to Attack Expert System

PARIS—As an aftermath of the sale of the Marquise de Ganay collection in the Galerie Georges Petit, on May 8 to 10, Edouard Jonas, president of the Chambre Syndicale de la Curiosité et des Beaux Arts, one of the two associations of French art dealers, has initiated a movement to prevent art buyers from being victimized by false information contained in the catalogues of French art sales.

At the DeGanay sale Mr. Jonas bought a small table which the experts declared to be a genuine Louis Quinze piece and for which he paid 5,000 francs. On making an inquiry of the experts as to whether their guarantee of authenticity would be included in the sale he was informed that the auctioneers were not concerned with such matters. Mr. Jonas declares that the table is not a genuine Louis Quinze piece but is a recent production of a small factory, believed to be in Paris. He has demanded that the table be placed under seal until the courts have an opportunity to decide whether the existing system of appraising meets the modern conditions of justice.

Mr. Jonas has been an opponent of the French system of expertizing in connection with art auction sales for years, so that this action of his does not come as a surprise to the art world. It was also reported that the Beauvais tapestries in the catalogue were later proved to be Aubusson and worth less than half of their appraised valuation.

Reims Wood Carvings Back in France

PARIS—The wood carvings of Reims Cathedral have just landed in France. They had been stored in England during the war.

SENEFELDER CLUB GIVES STRONG SHOW

Holds First Display in New York of
Lithographs by Its Members—Other
Exhibits in the Local Art Galleries

Although the Senefelder Club of London has been in existence for twelve years and has held several exhibitions as a group in the United States, it has happened that it has never given a show in New York City before the present one, on view in the Brown-Robertson Galleries through June 17. The work of the individual members is familiar to most lovers of lithography, however, owing to the fact that so many prints by them have been seen here in international shows.

Among the twenty-four artists showing the ninety-three prints, Joseph Pennell needs no introduction to lovers of lithography, his six prints being familiar pictures of the Greek ruins at Athens and of New York's skyscrapers. Nor does J. McClure Hamilton, who shows two studies of heads that reveal the delicacy of the medium in which he works; Frank Brangwyn, with three robustious figure studies; nor Augustus John, whose figure groups, "The Tinkers" and "The Bathers," are more human and very much less austere, in their relation to everyday life, than are most of his pictures.

Will Rothenstein is represented by four portraits of H. G. Wells, Zola, Max Beer-bohm and Walter Crane, which apparently date from some years back and recall the etched portraits of Legros. J. Kerr Lawson shows four London views, beautifully drawn but unduly stressful of the blacks. Ernest Jackson contributes one print in color, a view through an open doorway that suggests a Bloomsbury Square atmosphere; and A. S. Hartrick shows eight prints, mostly in color, one of which is a spirited and admirable likeness of Pennell at work at his printing press. Humor, which does not appeal to this group to any extent, is very marked in Marion Ellis's lovely color lithographs of London children.

Harry Becker devotes himself to subjects out of the common range, groups of English rustics at work in the fields that are reminiscent of the grace of E. A. Abbey's drawings. Anthony R. Barker notes another world in his "Down Stream," a punting scene on the Thames with all the luxuries of that river of pleasure indicated. The two blue-and-white nude studies by C. H. Shannon have all the sturdy grace of the British academic school, and the figure studies of G. Spencer-Pryse are rich in this same quality. Elsie Henderson's three animal studies are quite as strong as the work of Swan, her color adding to the charm of the prints. As a complete illustration of what contemporary British lithographers are doing, this exhibition is decidedly worth seeing and studying.

Davenport's Romantic Pastels

Henry Davenport, whose pastels are shown at the Babcock Galleries until May 27, employs rich and brilliant color in harmony with the romantic spirit. In a world in which realism is too much with us, it is refreshing to find an artist whose inventiveness is productive of such charming bits of fantasy as "Hidden Pool" and "The House of the Green Witch." "The Castle on the Cañon" depicts a stronghold whose like has not been seen since "barons held their sway," but which exists eternally in the land of fairy tales.

Even his less fanciful subjects have a strong appeal to the imagination. The "Quai d'Enfer," with its wavering lamp light and sagging walls, is full of mystery, and "Amsterdam" and "Doorway at Caen" have a romantic touch even while they are true to fact. "Southampton," a picture of a great blue wave breaking on the beach, is the most frankly realistic work in the exhibition.

Many of these pastels are made on dark paper whose hue is permitted to play a part in the general color scheme. Mr. Davenport uses the emotional power of color to invoke joyousness and stimulate the imagination.

Eighteen Painters at Young's

Nineteen paintings by eighteen American artists are on view in the Howard Young Galleries through May 27, representing the work of some of the older men and also of younger artists. The one woman in this masculine company is Lillian Genth, with a large nude, a figure posed on a rock against a woodland background, and a small colorful figure study.

J. H. Twachtman is represented by a late spring landscape, a tender evocation in pale greens with delicately tinted clouds overhanging meadow, trees and white houses. The "Cattle and Landscape" by W. H. Howe is one of his finest studies, a painting rich with his inimitable knowledge of cattle and the American landscape. Louis P. Dessar's "Silver Birches" is a poetical theme, and Thomas

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Moran's "Grand Cañon" affords a striking contrast by its grandiose composition and color.

The "Upland Meadows" of Elliot Daingerfield is a glowing picture, the sunlit sky crossed with fleecy clouds tinged with pink. R. W. Van Boskerck is represented by his National Academy painting of 1921, the broad view of "Keene Valley"; W. L. Metcalf with his sunny "October Morning," and Edward Moran and Gordon Grant contribute the only marines, Moran being represented by a pastel and Grant by the "Toll of the Sea," a wrecked ship with one of her masts and lower square sails standing. Other painters included are Leon Kroll, Ballard Williams and E. Irving Couse.

Four New Etchings by Ross Santee

Four new etchings by Rose Santee are on exhibition through May in the Musmann Gallery, together with seven other prints, all the themes being from the Southwestern country where Mr. Santee finds the subjects he loves best. In "La Casa" he shows a small adobe house set down in a vast plain with the mountain ranges in the remote background, the sense of solitude of such a place being the impressive note of this print. The "Young Squaw" is a study of an Indian woman carrying her papoose on her back. The "Burro Skinner" is a familiar type in that country, and the "Young Burro" stands in profile, his shadow cast on the ground beneath the rich blacks in this print being particularly fine.

With these are also shown the more familiar plates, "Mexican Doorway," "Pitching Horse," "Chuck," "Saddling a Bronc," "Apache with Jag of Wood" and "Broncho Twister," prints that already have made their mark among collectors of etchings by their pictorial qualities and their superb technique.

Biddle's Wood-cuts of Tahitians

Most of George Biddle's wood-cuts and lithographs, at the Weyhe Gallery, were made in Tahiti, where he is now working. Among the wood-cuts are a number of heads of island types which, in spite of the broad treatment the medium necessitates, have remarkable subtlety and expressiveness as portraits. Their decorative effect is further increased by printing them in black on gold paper. A series of

silver-point drawings of the same subjects carry the appreciation of individuality even further.

Some of the recent lithographs have a freedom of treatment which is typical of the latest developments in lithography. "Four Nudes" and "The Judgment of Paris" are distinguished by a rhythmic line which intensifies the beauty of their large masses of pure white.

Bermuda Paintings by Macsoud

After a holiday trip to Bermuda, Nicholas S. Macsoud is showing in his studio, No. 191 Clinton street, Brooklyn, through May 27, a group of paintings and water colors of Bermuda scenes, chiefly marines painted along the rocky and sandy shore of the southern coast of that island.

Mr. Macsoud portrays in his oils the changing hues of Bermuda's waters, their constantly shifting blues and yellows and jade greens and the gray and lilac-colored sands, without straining his effects and through the medium of good sound painting. This may be noted in the large canvas "The Cliff," with its bold purple rocks and its blue and green sea, broken by the white water over a line of reefs and in the "Incoming Tide," where the jade-colored waves wash up on a colorful sandy beach—both of these expanses of shore and sea overhung with a blue sky dotted with pink and white trade-wind clouds. "The South Shore" and "The Boat Bay" show variants of cliff formations.

Among the water colors are several charming studies of Bermuda houses and cottages, among them the "Ancient House," a low white structure embowered with bushes of brilliant-hued flowers. The exhibition is open afternoons from two until five o'clock.

Exhibit Brings Art to Working Man

The first public exhibition of the People's Art Assembly opened at the People's House, 7 East 15th St., on May 19. Among the artists who are working together in this organization for the purpose of bringing art to the majority are George Bellows, Robert Henri, Marguerite and William Zorach, William Auerbach-Levy, Maria P. Veniger, Walter Pach, Leander Leitner, Leon Kroll, Stuart Davis, Theresa Bernstein, A. S. Baylinson, Willy Pogany, Hugo Robus, Jerome Blum and F. K. Detwiller. The exhibition is to continue for one week, though it may be extended. It is planned to hold semi-annual displays.

High School Teachers Exhibit

Twenty-six art teachers of the high schools of New York and Brooklyn are holding an exhibition of water colors, etchings and drawings at the Anderson Galleries until May 27.

Two snow scenes by W. C. L. White, "Sunlight and Shadow" and "Night," have deep brilliance of tone and show a response to the decorative aspect of nature. Among John Fenton's flower subjects is "Delphinium," in which the intensely blue flowers are seen in front of a Japanese print, making a picture as interesting for its composition as for its fine color. Another painting of flowers is by Stella Hennoch, whose "Water Flowers" handles contrasting tones with skill. Two small dune subjects by Ruth E. Davis have exceeding purity of tone, and Jessie H. Clough's "Temple Court at Sheba, Tokio" is full of the sparkling life of the East.

The drawings include Anna Frost's Gloucester subjects, presented with a strongly individual touch, and some fine crayon studies of trees by Peter A. Schwarzenbach. Morris Greenberg's etchings, "Spring" and the "Palisade Road,"

have refinement and delicacy as well as effective composition. Mary Tuthill is represented by a number of bookplates and Lillian Scott by a group of small sketches and miniatures of landscape subjects distinguished by their brilliant and pleasing color.

Students Hold Annual Exhibition

The New York School of Applied Design for Women is holding its thirtieth annual exhibition of students' work during the week of May 15. On the closing day, Sunday, May 21, the school will be open from 1 to 5 o'clock. A luncheon was given on Tuesday to which friends of the school were invited to meet the jurors of the various classes, and to hear the announcement of prize-winners. On Thursday the class-day exercises were held, at which the address was given by F. Wellington Ruckstull.

Classes in architecture and interior decoration, textile design, historic ornament, and illustration are among those contributing to the exhibition. One of the most interesting departments is that devoted to posters and commercial art. Typical examples of the work of this class are found in the series of designs devoted to particular articles, such as a perfume, in which containers, window displays, advertisements, inserts and every form of merchandising publicity are worked out in detail.

School of Design's Exhibit

The School of Design and Liberal Arts, 212 Central Park South, is holding an exhibition of students' work until May 29. The classes represented are those in life drawing, general design, composition, illustration, and costume and textile design. The exhibition is open every day from 2 to 4 o'clock.

International Poster Show

An exhibition of posters will be opened on Sunday, May 21, by the Print Department of the Brooklyn Museum. The exhibits, numbering about two hundred, comprise the best obtainable examples of the development of the poster art since the war. The nations represented will be the United States, England, France, Italy, Germany, Austria, Sweden, Switzerland, Belgium, Spain, Hungary and Russia. The exhibition is to continue until June 15.

Dürer's Ante-Nuptial Portrait of

Himself Is Acquired by the Louvre

PARIS—Taking advantage of its prerogative, the Louvre has acquired for itself the self-portrait of Albrecht Dürer, which belonged to the sequestered Villeroy and Böhler collections, put up for auction in Paris on April 28. Though the purchase was for the benefit of the National Museum, no reduction could be made on the price of 300,000 francs, the product of the sequestered collections being used for the rebuilding of the occupied regions of France. The portrait shows Dürer in his youth, just as he had become engaged to the lady who was to become such a burden to him in marriage, as is testified by an inscription on the canvas, and by the thistle, too eloquent symbol of his betrothal, which the artist holds in his hand.

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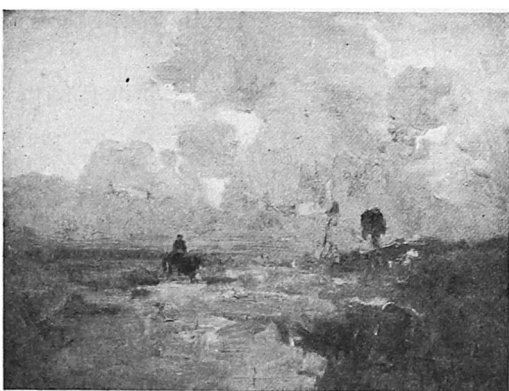
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ENGLAND'S "RED BOY" REPLACES "BLUE BOY"

Consolation for Loss of the Gainsborough Found in Lord Durham's "Master Lambton," a Lawrence Masterpiece

LONDON—Much has been written lately about the "Blue Boy" of Gainsborough. The great rival to this picture—by some it is regarded as a superior work—is the "Red Boy," or, to give it its official title, "Master Lambton," painted by Sir Thomas Lawrence. The original is in the possession of Lord Durham, at Lambton Castle, but it has been seen on many occasions at Burlington House, where his lordship has lent it for exhibitions of old masters. The picture was engraved by Samuel Cousins, and a first proof today fetches anything from £150 to £300.

"It is generally agreed that it is Lawrence's masterpiece," says the *Westminster Gazette*, "and many consider it the most beautiful picture of a boy in the world."

The subject was the eldest son of the statesman, the first Lord Durham. He was born in 1818, and died in 1831, in his fourteenth year, and nine years before the demise of his illustrious father.

Lord Durham was the target of armchair criticism, and he left the governor-generalship of Canada. His report, one of the greatest state papers in the English language, laid down the principles which have guided British Colonial policy ever since.

Although it is generally supposed that the government's treatment broke his heart, yet his biographer, Stuart Reid, ascribes that broken heart as much to the early death of Charles William Lambton—Master Lambton—as to his political misfortunes.

American Art and Its Traditions Discussed at Federation Meetings

WASHINGTON—The American Federation of Arts, at its thirteenth convention, has had an unusual program, full of good addresses and art enthusiasm. The opening meeting Tuesday evening was held in the Memorial Continental Hall. Robert W. de Forest presided and other speakers were Chief Justice Taft, the French ambassador, and Thomas Nelson Page, former ambassador to Italy. The sessions during the days were held in the auditoriums of the Corcoran Gallery and the National Museum.

A special meeting of great interest, held Thursday in the hall of the Pan-American Union, was presided over by the Chilean ambassador. Addresses were made by Edgar L. Hewett, of the School of American Research, Santa Fe, on "The Art of the Earliest Americans"; Prof. A. D. Hamlin, of Columbia University, on "What American Art Owes to Spanish Tradition"; Herbert Spinden, of the Peabody Museum, Harvard, on "American Motives for American Industrial Design"; Guillermo Sherwell, of the Inter-American High Commission, on "Tendencies of Modern Art in Mexico," and Robert W. de Forest on "Cooperation in the Advancement of Art."

Art Museums and Associations from all over the country sent representatives and nearly 300 delegates were present.

Chapters of the federation now number 311; last year at this time there were only 288. This year there were fifty-eight traveling exhibitions, with 256 stops, against last year's forty-five exhibitions making 215 stops. Thirteen collections of oils were on circuit, 143 different cities were reached in the course of the year, and only half of these represented federation chapters. Also there were circulated forty-one illustrated lectures in 127 towns.

Will Demonstrate Art in Dress

A lecture on "Art in Dress" will be given by Bertha Holley at the Art Center, 65 East 56th St., on Monday, May 22, under the auspices of the Art Alliance. The lecture, which will be given at 3 and 8:30 o'clock, will be illustrated by an exhibition of costumes showing the suitability of different color schemes to various feminine types.

BIG GIFT BY GREEK TO AMERICAN SCHOOL

Institution in Athens Presented with a 50,000-Volume Library by Dr. Gennadius, Dean of Country's Diplomats

Through the generous gift of Dr. Joannes Gennadius, dean of the diplomatic service of Greece and for many years a resident of London, the American School of Classical Studies at Athens has received a gift of his private library of 50,000 volumes and his collection of Greek memorabilia, which are now in his London home. In making this announcement the Archeological Society says that in the history of the relations of the people of Greece with those of the United States "no single event has occurred that is comparable in its manifold significance" with this gift.

The offer was made by Dr. Gennadius while he was representing his government at the conference on the limitation of armaments. In his formal letter to Professor Edward Capps and Dr. Mitchell Carroll regarding the gift, Dr. Gennadius stipulated that his library and collection should be housed in a separate building, to be known as the Gennadeion in memory of his father; that none of the books be taken from the library building; that members of other national schools at Athens be admitted to the benefits of the library; and that if the American School shall ever cease to exist or is withdrawn from Greece, the library and collection shall pass to the possession of the University of Athens.

The library is made up exclusively of works relating to Greece. It includes a superb set of the first editions of the classics, including a fine copy of Homer; all the first and rarest editions of the Greek Scriptures, the works of the Greek Church fathers, and the liturgies, fine copies of the Byzantine writers, great illustrated works on archeology, modern Greek literature, travels, the Greek language and history, and rare modern publications, together with an immense number of newspaper clippings.

The collection of memorabilia includes historic medals, modern coins, plaster casts of sculpture, postage and revenue stamps, framed engravings and water colors of monuments and landscapes, and 40,000 woodcuts, engravings and photographs relating to Greek history, arts and costumes, laid down in eighty large scrapbooks.

It is said that a site for the proposed library building "will doubtless be provided by the Greek government," the responsibility for the people of the United States in the matter being supplying funds for the erection of the building.

Disease Threatens York Cathedral's £70,000,000 Worth of Stained Glass

LONDON—"Drinking diabetes" is the name given to the disease from which the windows of York's famous minster is said to be suffering, and while it is estimated that it would cost £50,000 to cure the illness, the value of the stained glass itself is put down as no less than £70,000,000! The president of the Society of Glass Technology in England says the trouble comes from the tendency of the windows to absorb moisture and give forth a deposit which simply crumbles into dust. The building has approximately 4,000 square feet of XIII century glass.

Oyster's Widow Sues for Paintings

WASHINGTON—In order to retain possession of the fifteen paintings bequeathed to it by the late George M. Oyster, the Corcoran Gallery of Art will have to go into the District Supreme Court to establish its right and title to the paintings, which is contested by the widow, Mrs. Cecil Ready Oyster.

Proposes a Paris Portrait Gallery

PARIS—A national portrait gallery such as exists in London is projected for Paris. The idea has been put before the Chamber by M. Molinié, deputy for the department of Aveyron.

PLAN LONDON PALACE FOR VARIOUS ARTS

Ambitious Project of the "Faculty of Arts" Is to Present All the Works of Genius, from Cinema to Ballet

LONDON.—The present seems hardly the time for launching ambitious projects, such as that represented by the proposed Palace of Arts which forms the objective of the newly formed Faculty of Arts, and yet the projectors continue their efforts to enlist public interest.

Apparently the idea of building a colossal edifice wherein each of the arts, from the cinema to ballet and from sculpture to ballad-singing is to be represented, is based on the belief that, provided the undertaking be given sufficient kudos on the score of size and grandeur, the taste and interest of the general public will be automatically developed to correspond.

Monument to Universal Suffrage to Cost \$100,000 Planned in Iowa

DES MOINES, IA.—Iowa's proposed monument to universal suffrage, which the Iowa League of Women Voters is sponsoring with the aid of Edgar R. Harlan, curator of the historical department of the State, will cost \$100,000. The plan is to erect the monument on the Statehouse grounds in Des Moines, and all American sculptors will soon be invited to submit designs and bid on the work.

Competition will be under the rules of the National Sculpture Society or the American Institute of Architects, or both. The proposition to sculptors is conditioned upon their agreeing to inscribe the names of Iowa pioneers in the suffrage movement upon the monument. The State will be asked to donate the site but no legislative appropriation will be sought. Public subscription of funds may be asked later, and bequests in aid of the movement will be encouraged.

Rare French Romanesque Capitals Are Presented to the Fogg Museum

CAMBRIDGE, Mass.—Through the generosity of a group of friends of Harvard University the Fogg Museum has recently become the owner of sixteen twelfth-century French Romanesque capitals of the Burgundian school. Some of these capitals are regarded by critics as among the finest examples of Romanesque sculpture in any museum in the world. Twelve of the capitals came from Moutier-Saint-Jean in Burgundy; three of them are carved with figures representing biblical scenes, the others are ornamented with foliage. The remaining four capitals came from Saint-Pons in southern France.

The capitals have been placed on exhibition in the main hall on the ground floor of the Museum.

CALIFORNIA WANTS BARNARD "CLOISTERS"

Los Angeles and San Francisco Both Desire the Museum, and Chicago Is Also Bidder—Institution Lost to New York

No person having appeared who will purchase George Grey Barnard's art museum, "The Cloisters," and present it to the public of New York intact, the probability now is that Los Angeles or San Francisco will acquire it within a very short time.

These cities are the chief rivals for the acquisition of the museum, with Chicago also among the possibilities. Charles L. Hutchinson, president of the Chicago Art Institute, and Lorado Taft, sculptor, both discussed the sale of The Cloisters to Chicago, but the California cities are more anxious. The matter will be decided by June 1.

Los Angeles seems to be the strongest candidate, for the art movement there has received great impetus in the last year, and a committee of influential citizens has been formed to outline plans for "a city beautiful" that will involve the expenditure of millions. On this committee is Harry Chandler, one of the owners of the Los Angeles Times. A close friend of Mr. Chandler is David Edstrom, sculptor, who wrote a series of articles for the Times on the necessity of beautifying the city and bringing art to the people.

If The Cloisters should go to Los Angeles the chances are that the new site for the museum would be near the Otis Memorial, which, with the Otis Art Institute, will help to perpetuate the personality of the late Harrison Grey Otis, founder of the Times. Mr. Chandler and Mr. Edstrom were recently in New York. The sculptor maintains a studio here as well as in Washington.

As recently told in THE AMERICAN ART NEWS, the decision to sell The Cloisters was forced on Mr. Barnard through the action of the city in planning to cut a street along the face of the palisades to the east of Fort Washington Avenue, which will put a heavy assessment on his property.

Mr. Barnard has said that he was offered \$1,500,000 for the objects in The Cloisters by one of the most important firms of dealers in antiques in New York, and that Mrs. Samuel Untermyer was willing to give \$1,000,000 for the museum and its contents. The finest French Gothic collection outside of France, as the museum has been termed, seems definitely lost to New York.

Few Foreigners in Edinburgh Show

EDINBURGH—The international idea in British exhibitions seems to decline in popularity. At the current exhibition of the Royal Scottish Academy the representation of Continental art, which has been a pleasant feature of the annual shows, has almost disappeared.

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NOTED WORKS SOLD IN PARIS AUCTIONS

Pictures by Daubigny, Boucher, Corot, Pater, Ingres and Delacroix Change Hands—Knoedler's Buys Three Corots

PARIS—The sequestered Villeroy and Bohler collections closed on a grand total of 995,280 francs. The most important figure was that realized by the beautiful Nattier portrait of Mlle. d'Etampes, which fell at 140,000, to M. Féral against M. Hamburger. The portrait of Marshal Montmorency was knocked down for 30,000 francs to Lennie Davis. An unexpected price was that given by M. Edouard Jonas for "La Jolie Jardinière" by Boucher; 29,200 francs against 11,200 paid for it at the Maillet sale in 1902.

Other prices at the first sale were, in francs: Presumed portrait of Marie de Bourgogne (to Mr. Jacques Seligmann) French, close XV century, 31,000; "L'Homme au Bouquet," German, XVI century (M. Féral), 26,000; two Pater companion pictures (Féral), 54,000; woman's portrait, Verona, XV century 30,600; "Skaters" by Van Goyen (Georges Petit), 21,000; portrait of Mme. de Harancourt by Largillière, 15,500; "Le Petit Dessinateur" by Lépicié (G. Petit), 21,100; portrait of the sculptor Casanova British school, 15,000; "La Jeune Femme Brune" by Greuze (G. Petit), 15,100.

The second sale comprised the tapestries and art objects. Some prices were: Large Louis XV tapestry showing rural scene (Mr. Schoeller), 77,000, 50,000 being the price asked; XVII century tapestry illustrating the legend of Daphnis, 35,100; small terra-cotta group attributed to Clodion, 7,700; Champlévé and Limoges enamel mitre, partly XIII century (to MM. J. Seligmann and Sons), 6,100; two Louis XV armchairs and settee, 6,000; Louis XV commode signed Criaerd, 4,600.

The Corots put up for auction at the Leenhardt sale on May 5 by Lair-Dubreuil and Albinet gave rise to some interesting bids. The total was 534,660 francs for thirty-eight items including also Delacroix, Boudin, Français, Daubigny, Ingres, Diaz et al.

The highest price was given by Knoedlers for a Corot, "River with Wooded Banks," 68cm. x 1m., 75,500 francs. The same firm bought "Browsing Cows," 37½ x 46 cm., 71,000 francs; the smallest Corot in the collection, "Un pré Beaune la Rolande," 23,000 francs, as also a Daubigny "The Banks of the Oise at Eventide," for 29,800 francs.

Other prices were, in francs: "Overflowing River" by Corot, 56,500; "Three Peasant Women Near a Wood" by Corot, 38,100; "View on the Banks of a Lake," Corot (G. Petit), 36,000; "Environs de Dunkerque," Corot, 8,200; "La Clairière" by Diaz (M. Graat) 17,200; sketch by Delacroix, 9,400.

—M. C.

Rare Books, Dürer Engravings, and Byron's Camp Bed Sold by Sothebys

LONDON—Messrs. Sotheby sold the first portion of the library of the late Michael Tomkinson, Esq., of Franche Hall, Kidderminster. The total amount realized was £4,746, the following being the more important prices: "The Floure of the Commandements of God," Wynkyn de Worde, 1521, £100; Coryat's "Crudities," 1611, £60; John Gower, "Confessio Amantis," William Caxton, 1483, £300; Christopher Hegendorff, "Domestycal or Household Sermons," 1548-9, £80; Kelmscott, "Chaucer," £72; "Missale," 1528, £70.

In the sale of the second portion of the collection of engravings of the late Dr. William Odling, the engravings of Albrecht Dürer sold as follows: "The Passion of Christ Jesus," the set of 16, £50; "The Virgin and Child Seated at the Foot of a Wall," £40; "The Holy Family with a Butterfly," £40; "St. Hubert," £40; "St. Jerome in His Cell," £40; "Apollo and Diana," £44; "The Dream," £41; "The Knight, Death and the Devil," £40; "The Arms with the Cock," £46; "The Arms with the Skull," £42. Engravings, "Duck Shooting," three landscapes and self-portrait by A. Hirschvogel realized £86.

At another sale the camp bedstead used by Lord Byron through the Greek war of Independence and up to the time of his death at Missolonghi was sold for £54.

Schou, "Anonymous Artist," Sells

80 Works for \$9,921 at Anderson's

Sigurd Schou is revealed as the anonymous artist who, for the past three weeks, has been conducting a novelty in the way of a picture sale at the Anderson Galleries by offering his paintings unsigned at the highest price offered for each work. One picture was sold for only \$10.

Mr. Schou's method resulted in the sale of eighty paintings for a total of \$9,921, the asking price for these pictures having been \$34,275. In the first week of the exhibition, twenty-three canvases were sold for a total of \$2,900; in the second week, thirty-two for a total of \$3,690; and in the third and last week, twenty-five for \$3,331. With the conclusion of the sale, all of the eighty canvases were exhibited in the large gallery at Anderson's, where the buyers had an opportunity to meet the artist and see how their paintings looked in a proper setting.

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\$43,000 IS PAID FOR SHAKESPEARE VOLUME

Dr. Rosenbach's Price for Burdett-Coutts Copy of First Folio Establishes New Record for Such Works

LONDON—At the sale held at Sotheby's of the books and MSS. of the Burdett-Coutts collection, the Daniel copy of the first folio of Shakespeare, recognized as the best of all the famous first folios because of its nearly perfect condition, went to Philip H. Rosenbach, brother of Dr. A. S. W. Rosenbach, for \$43,000.

O. R. Barrett, of Chicago, bought for \$9,330 600 letters which Charles Dickens wrote to the late Baroness Burdett-Coutts, his life-long friend. A total of \$149,850 has been realized for the library.

The purchase thwarts the hopes of Queen Victoria, who in 1866 presented to the then Miss Coutts a casket made of wood from Herne's oak in Windsor forest as a setting for the rare volume, in recognition of Miss Coutts' patriotic act in saving the folio for England. Miss Coutts paid 682 guineas for it in 1864.

Another historic copy of the first folio in the possession of the Sheldon family since 1650, also went to Dr. Rosenbach for \$24,000.

Auction Reports

Ehrich Collection of Paintings

Anderson Galleries, Park Ave. and 59th St.—Old masters and early American paintings from the collection of the Ehrich Galleries, New York, May 9, 10. Total \$76,780 for 132 lots. A report on the important items:

- 15—"Portrait of Captain Sargent," by John Wesley Jarvis, (30x25); V. G. Sinkovitch \$375
- 17—"Portrait of Thomas A. Cooper, Actor," by Chester Harding, (30x24); Mrs. M. H. Sully 450
- 19—"Portrait of Nathaniel Gardner of Groton, Mass.," by Ralph Earle, (30x25); F. N. Price 390
- 22—"Portrait of I. W. Forbes, Silversmith," by Samuel F. B. Morse, (30x25); N. C. Sears 600
- 28—"Flowers," by J. B. Monnoyer, (32x27); A. J. Erdman 460
- 29—"Portrait of Daniel Webster," by Chester Harding, (36x28); F. N. Price 650
- 37—"Portrait of Marie Allaire Underhill Van Zandt," by Samuel Lovett Waldo, (30x25); Rhode Island School of Design 725
- 39—"Portrait of Baron Newhaven of Carrick Mayne," by John Singleton Copley, (36x28); Albert Rosenthal 1,450
- 40—"Portrait of a man by Benjamin West," (46x38); F. N. Price 650
- 41—"Portrait of Colonel Herries" by John Singleton Copley, (30x25); sold to order 1,225
- 42—"Portrait of Mrs. West and Child," by Benjamin West, (31x26); A. E. Pressinger 1,350
- 45—"Portrait of Mr. Sutcliffe," by Gilbert Stuart, (29x24); Albert Rosenthal 1,800
- 49—"Dramatic Incident of the Mysore War," by Mather Brown, (20x20); A. DeForest 625
- 50—"Surrender of the Sultan's Sons," by Mather Brown, (20x20); A. DeForest 625
- 71—"Portrait of a Gentleman," by Joseph Badger, (66½x39½); Brooklyn Museum 220
- 85—"Caricature of Dr. Johnson, Langton, Beauclerc and Reynolds," by Sir Joshua Reynolds, (25x30); Martin Beck 600
- 88—"Madonna and Child," by Pietro da Messina, (19x15); Mrs. H. M. Sully 3,300
- 89—"Portrait of Seigneur Van Peeman of Casel," by Jan Sanders (called Harnissen), (25x19½); R. Edesheimer 850
- 93—"Portrait of a Girl with a Dog," by Sir William Beechey, (30x25); Miss H. Counihan, agent 760
- 94—"Cicero and Friends at Villa Arpinum," by Richard Wilson, (34x42); Anderson Galleries (Chicago) 660
- 96—"Pair of Venetian Views," by Luca Casanobrio, called Carlevaris, (each, 21½x33½); Leeds, Inc. 2,600
- 100—"Madonna and Child," by Joost Van Cleef, The Younger, (31x25½); E. F. Collins, Agent 1,150
- 102—"Portrait of Conrad Zeller," by Christopher Amberger, (28½x21¾); Chicago Art Institute 1,975
- 104—"Madonna and Child," by Bernardino Lanino, (23½x15½); W. H. Morley 2,100
- 105—"Portrait of a Gentleman," by Ambrosius Benson (17½x12½); R. Edesheimer 1,425
- 107—"St. Peter in Prison," by Rembrandt, (15½x12½); on order for a London dealer 6,100
- 108—"The Hunt," by Rubens, (29x60½); Mrs. Florence R. Fuerth 5,400
- 109—"Portrait of Thomas Chaloner," by Sir Anthony Van Dyck, (41½x32¾); Mrs. Florence R. Fuerth 4,900
- 112—"Pair, 'Ruins of Old Rome,' by Giovanni Paolo Pannini, (each, 38½x53¾); P. Jackson Higgs 4,500
- 116—"Madonna, Child and Angels," studio of Fra Filippo Lippi, (34x24¾); A. DeForest 1,250
- 118—"Portrait of a Lady," by Antonie Palamedes, (32¾x26¾); A. E. Pressinger 1,000
- 119—"Self-Portrait," by Sir Joshua Reynolds, (23¾x19); A. J. Erlich 825

Raimondo Ruiz Spanish Antiques

Clarke's, 42 E. 58th St.—Spanish antiques from the collection of Senor Raimondo Ruiz of Madrid, May 6 to 13, inclusive. Total, \$103,570 for 1345 lots. A report on the sale of items of \$400 and over:

- 1229—Spanish walnut and leather chairs, early XVII century; A. Arnold \$540
- 1242—Two large Spanish walnut benches with high backs, XV century, Spanish; L. Orselli 460
- 1247—Painting on wood, representing Virgin Mary and Christ Child, early XVI cen-

DR. BODE'S OFFER TO MUSEUM IS REFUSED

German Ministry for Art and Science. After Disputes, Rejects 3,000,000 Marks Tendered to the Asiatic Gallery

BERLIN.—The Ministry for Art and Science in Berlin has refused to accept the 3,000,000 marks for finishing the Asiatic Museum in Dahlem, which Dr. von Bode received from the auction of his library and offered to the Museum. It has already been told in THE AMERICAN ART NEWS that there are various controversies between Dr. von Bode and the officials for the board for science and instruction. There seems to be no basis for a working agreement between them.

At the same time we hear that the minister himself succeeded Dr. von Bode in the presidency of the commission for museum building. It was announced that on account of the differences between Dr. von Bode and the architect-in-chief, Ludwig Hoffmann, it was necessary for a neutral party to intercede.

—F. T.

- tury, Flemish; Graham Blandy 580
- 1284—Large Spanish old silver lamp; A. Arnold 1450
- 1293—Two wrought iron candlesticks, XV century, Spanish; A. Arnold 440
- 1296—Two groups of 2 seats each of choir stalls, XV century, Spanish; A. Arnold 1900
- 1298—Large Spanish walnut table, XVI century; Lans 700
- 1300—Two wrought iron candlestands, XV century, Spanish; A. Arnold 400
- 1305—Fifty-three pieces of wood from Princess Zaragoza's palace at Zaragoza, Spain, XV century; A. Arnold 935
- 1306—Six tin and glass lanterns, XVII century, Spanish; A. Arnold 450
- 1308—Spanish altar piece, Aragon, XV century; R. Montilior 1600
- 1311—Iron pulpit on limestone base, XVI century, Spanish; A. Arnold 430
- 1312—Red silk velvet and embroidered chasuble, early XVI century, Spanish; George Mettler 585
- 1313—Large wrought iron grate with door, Spanish, XVI century; A. Arnold 800
- 1320—Carved marble column, XII century, Hispano-Arabic; Mr. Brummer 425
- 1323—Red silk velvet chasuble, early XVI century, Spanish; A. Arnold 450
- 1327—Two Spanish walnut cupboards, XV century; A. Arnold 450
- 1328—Red silk velvet chasuble, XV century, Spanish; A. Arnold 675
- 1329—Spanish ceiling with coat of arms of the Count of Cabra and Gonzalo de Cordoba, from the palace of the Count of Cabra, XVI century, Spanish; Leslie Buswell 2200
- 1333—Spanish wood choir stall, Cathedral of Leo de Vrgel, XV century, Spanish; Leslie Buswell 700
- 1335—Two choir stalls, XV century, Spanish; L. Orselli 700
- 1336—Red brocade curtain, embroidered center, XVI century, Spanish; A. Arnold 525
- 1340—Walnut choir stall, Spanish, XV century; C. H. Fairbairn 600
- 1341—Red brocade curtain, XVI century; Spanish; L. Orselli 525

Library of John M. Patterson

Anderson Galleries, Park Ave. and 59th St.—The private library of the Hon. John M. Patterson of Philadelphia, May 15. Total, \$23,688.25 for 618 lots. A report on the sale of items of \$400 and over:

- 79—Defoe, "Robinson Crusoe," first issue of first edition; G. A. Baker & Co. \$1050
- 244—Dickens, "Oliver Twist," presentation copy from Dickens, London, 1838; Gabriel Wells 575
- 369—Goldsmith's contract for the sale of his "Animated Nature," dated June 27, 1772; Charles Sessler 500
- 367—Goldsmith, "The Vicar of Wakefield," first edition; Gabriel Wells 700
- 447—Law book, "A Treatise on the Limitations of Actions at Law and Suits in Equity and Admiralty," formerly the property of Abraham Lincoln; Gabriel Wells 650
- 505—William Penn's Bible, dated London, 1703; Dr. A. S. W. Rosenbach 575
- 541—Shelley, original manuscript of the poem, "Mighty Eagle, thou that soarest"; Dr. A. S. W. Rosenbach 500
- 577—Thackeray's note and memorandum book, London, 1856; Gabriel Wells 575

Jane Teller American Antiques

Anderson Galleries, Park Ave. and 59th St.—The Jane Teller collection of American antiques, May 9, 10, 11, 12, 13. Total, \$24,436.50 for 976 lots. A report on the important items:

- 901—Spode dinner set, 119 pieces with pattern in Chinese style English, about 1800; Mrs. Charles P. Soden \$500
- 939—Large Mahogany sideboard, early American, about 1829; Mrs. P. Chalmers Jameson 360

Auction Calendar

Anderson Galleries, Park Ave. and 59th St.—"Attractive Books," afternoons of May 22, 23—Early American paintings and objects of art, afternoon of May 25.—Hooked rugs belonging to the collection of C. H. Allen, afternoons of May 26, 27.

Clarke's, 42 East 58th St.—Furniture and objects of art, afternoons of May 24, 25, 26, 27.

Plaza Art Rooms, 5 East 59th St.—House furnishings, paintings, marbles, etc., afternoons of May 24, 25, 26, 27.

Walpole Galleries, 12 West 48th St.—First editions of American authors, private presses, association copies, afternoon of May 26.

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ART STUDENTS' LEAGUE OF NEW YORK

Announcement of SUMMER SCHOOLS

New York City Summer School in the American Fine Arts Bldg., 215 West 57th St., opens June 5th and closes Sept. 1st. Instructors: Mr. George B. Bridgman, Mr. William von Schlegel, Mr. Frederic Dorr Steele, Mr. Duncan Smith. Classes daily, except Saturday.

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PARIS SALON MARKS BONHEUR CENTENARY

(Continued from page 1)

who used to be as ubiquitous in these rooms as at an Elysée ball.

The military spirit is altogether more rampant in the sculpture section, where a monument to General Gallieni for France's colony of Madagascar commands a whole brigade of heroes in attitudes of defiance wonderfully disciplined in their uniformity. Of war memorials there are still quite enough to spoil a number of charming French villages and landscape sites. Lions have been a favorite emblem. The whole section strikes the doom of monumental sculpture not responding to a specific architectural destination. If there is one art more than another which should conform to the evolution of social life, it is sculpture.

Americans are not as conspicuous at the Artistes Français as at the Nationale, to which adhere most of the colony here. F. A. Bridgman is, after Ridgway Knight—not exhibiting on this occasion—one of the oldest participants. Some of the Algerian subjects he showed so successfully at Georges Petit's a short while back have been very well hung. Manuel Barthold, Mrs. de Wentworth, A. A. Anderson, Mrs. Bigelow Filton, Mrs. Leslie Cotton, Miss Mary Bretz, Mrs. William Burton, show portraits. Henry O. Tanner has an imaginative work entitled "The Foolish Virgins."

George Howland loves the skies and scenery of Picardy, somewhat neglected by artists as a rule; Albert Gihon explores the mysteries of Brittany. To Aston Knight there is romance when the light effect is propitious. Eugene Mullett and A. Benson are sensible to the beauties of winter; Edwin D. Connell and Mark Fisher have been charmed by our old European mills; Frank A. Brown shows us the coast of Maine; Miss Eleanor S. Hay has been held by Venice; for Mr. Gilbert White there are still surprises at Les Andelys; William S. Davenport depicts Cap Martin; Housep Pushman, Lester Tosenfeld, Miss Lucie Holt are variously represented by portrait studies and still life.

American sculptors mustered here are Mrs. Whitney Warren, with cire-perdue bronzes; Janet Scudder, with a bas-relief; M. Girouch and J. Sanderson with heads in clay; Edward Field Sanford, Jr., with a small statue of the child Neptune. In the engraving department the name of Louis Orr beckons invitingly with some of those delightfully evocative prints he was showing at Guiot's lately.

—M. C.

Artists' League Seeks to Expand

The League of American Artists has begun a campaign to increase the membership of the organization to 10,000 by circularizing the artists of the United States, of whom there are about 30,000, according to census reports. With such a membership as that aimed at in the present effort, the organization would have an annual income of \$100,000 to be spent on the improvement of all conditions affecting artists.

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Raeburn's "Sir Walter Scott" for America



"PORTRAIT OF SIR WALTER SCOTT"

By SIR HENRY RAE BURN

This portrait of Sir Walter Scott by Raeburn, the last that the great Scotch artist painted, was purchased by the Knoedler Galleries for \$40,848 at the sale of the Baroness Burdett-Coutts collection in Christie's in London. Raeburn painted the novelist wearing a dark green coat, a yellow vest and black tie, with a silver chain twisted through the waistcoat button.

While Scott was sitting for the picture he told Raeburn that he might find a purchaser for it, to which the artist replied that he was painting the portrait for himself; "although it may find its way in time into your own family." This did not occur, for the picture was sold by Raeburn's family at Christie's in 1877 and passed into the Burdett-Coutts collection in 1888.

TAX RATE TROUBLES GERMAN ART TRADE

May Break Up Collections and Prevent
Formation of Others — Individual
Objects of a Certain Value Affected

BERLIN—Art dealers and art collectors throughout Germany are still seriously hampered by the question of the special annual tax of four per cent. on the assessed valuation of all objects privately owned, which is still before the Reichstag, although there is a slight gleam of light in the situation owing to a recent proposal made by the tax committee.

This is to the effect that all art properties acquired before August, 1914, will remain exempt from taxation, also all individual art objects below 30,000 marks in value and all collections below 300,000 marks in value. The government holds to a different scale of rates, however, fixing 20,000 marks and 200,000 marks, respectively, as its idea of values above which taxation must be imposed.

Dealers and interested collectors have made a close estimate of the financial results coming from such a law and its cost. Owing to the many officials and experts that would be required, they are of the opinion that the net income derived by the government would not be enough to make the tax worth while. Meanwhile the prospect of such a tax will seriously interfere with the formation of new collections and is likely to hasten the dispersal of old ones of a value above the rate proposed for taxation.

KENT THE POPULAR CHOICE AT DETROIT

His "Mt. Equinox, Winter," a Realistic
Work, Favored at Art Institute —
Sargent Is Second, Carlson Third

DETROIT—The popular vote on the pictures in the annual spring exhibition gave first choice to Rockwell Kent's "Mt. Equinox, Winter." Verging in style on Post-Impressionism, it is doubly significant that so many favored this picture. But it is pleasing in color, has definiteness of form and composition, and is charged with life.

The second choice was Sargent's "The Duchess of Sutherland," which Sir Joseph Duveen loaned to the Detroit Institute for its initial exhibition in America. It was painted in 1904. The third choice was John F. Carlson's "Afternoon Sun," a winter scene. Daniel Garber's "The Mill" was fourth. It is much more subtle and less obvious than is usual in this artist's decorative landscapes. The fifth choice was Douglas Arthur Teed's "The Cow Barn."

The public is apparently not ready for Modernism since James Chapin's "Hymn to Earth" received the largest number of votes as the picture which was least pleasing. In it two figures are discovered on what appears to be the top of the world. In anguish one seems to be looking to heaven, while the other, crouching to the earth, appears crushed and without hope.

J. CHARPENTIER

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THE SUMMER EXHIBITION

In view of the enormous number of visitors in New York in the summer months, a large proportion of whom are teachers and students who come to New York to attend educational courses and are avid to see art shows, the clubs and galleries holding special summer exhibitions are very neglectful of the opportunities presented by these vacation-time visitors. Once an exhibition is arranged and hung for permanent summer exhibition, practically nothing is done to call attention to them except through a few announcements hung up on the bulletin boards of a few art schools and galleries.

Summer exhibitions should have two practical ends, one to show pictures, sculptures and other works of art for cultural purposes, the other to sell them. The majority of such shows are opened and noticed in the papers before the influx of summer visitors begins to arrive in town late in June, so that what publicity they receive is lost in its effect on the vacation fraternity. It would be well for those holding such exhibitions to arrange some publicity plan for the months of July, August and September so that this large class of visitors to New York who are interested in art shows would have their attention called to the opportunities presented by the summer exhibitions.

As for the selling end of these shows, the psychology of holiday-time and its effect in making "good spenders" of men, in particular, should not be overlooked. Every man who comes to New York on a summer holiday and visits art galleries while he is here is something more than a good "prospect." And it should be the business of those managing summer exhibitions to see to it that such visitors should have the opportunity to buy. At the various art colonies, artists make every social effort to turn their summer exhibitions into commercial successes, although their field of appeal is rather limited. Yet artists utterly neglect, as do many dealers, the enormous unworked field of vacation-time visitors to New York.

NOT HERE ALONE

In a recent issue of the London *Morning Post* there appeared some comments on two editorials printed in THE AMERICAN ART NEWS regarding the number of art exhibitions opened at the same time in New York galleries and the high prices asked by young artists for their work. As to the custom of opening too many shows at the same time, the art writer of the *Morning Post* says:

"This mistaken policy seems to be general in the three great art centers of the world. A similar abundance of shows are troubling the Paris critics and their London colleagues were overwhelmed with exhibitions last week. This state of affairs is harmful to artists, dealers, and pressmen, and unless some system

of co-ordination is established the congestion is bound to end in ruin for artist and dealer at any rate."

Referring to the comments of THE AMERICAN ART NEWS on young artists asking too high prices for their pictures, and recommending selling as cheaply as possible, this writer remarks:

"The younger men among us, whose heads may be turned by initial success into raising the price of their work to an unreasonable figure, should note the above advice. Once a high valuation is fixed by the artists it would be fatal to reduce it. That to the public would suggest failure. We have known many such cases."

These editorial remarks brought out a letter to the editor of the *Morning Post* from Ernest Brown & Phillips of the Leicester Galleries in which it was stated, regarding the prices of young artists' work, that "we certainly endorse your view that they should be kept low." And the writers added:

"Then there is the prevailing economic trouble, for it must be admitted that in times like the present the number of buyers does not increase—possibly the reverse is the case. Meanwhile the young artist is to carry on with food, rent, and materials all maintaining an exorbitant price. To sum up, the best advice that can be given to the young artist is that his prices should be at the beginning as low as he can reasonably be expected to ask, taking present conditions of living into consideration, thereby giving the keen collector every encouragement to experiment in the acquisition of works by coming painters."

While we think the view that the crowding of too many exhibitions into one brief period "is bound to end in ruin for artist and dealer" is too extreme, the least that can be said of the practice is that it is inefficient, and therefore not "good business." And artists and dealers will have to recognize this fact as the theatre and musical worlds have already recognized it to a degree.

Florence Opens New Art Palace With Spring Exhibition of Academic Work

FLORENCE—The Exposition of Modern Art, now open in this city, is the first show to be held in the new art palace near the Porto San Gallo, especially built for holding large exhibitions. The structure is of two stories, the lower one being artificially lighted, the upper one by windows and skylights. There are eighteen rooms which are so arranged that they can be subdivided or thrown together.

The noteworthy feature of the exhibition, which is fostered by the Florentine Society of Fine Arts, is the almost complete absence of pictures or sculptures of the very modern schools, the whole tone of the show being markedly academic and "popular." Among the hundreds of paintings there is not one example of Futurist or Expressionist art and only one or two that suggest Cubism.

Kahn Loans Museum a Carpaccio

Carpaccio's "Knight in Armor," which Otto H. Kahn acquired in England two years ago, has been loaned to the Metropolitan Museum for several months, and is on view in Gallery 30. It is considered one of the finest examples of Carpaccio's style outside of Italy.

Studio Gossip

Rosamond Tudor has closed her New York studio and settled in the Fenway Studios in Boston for the summer. She has just completed portrait commissions of Mrs. George Nichols, of New York, and Mrs. Frank Paine and daughter of Boston, and is now working on portraits of Colonel Charles Wellington Furlong and Lathrop Stoddard. The portraits of Mrs. Nichols and Colonel Furlong are full length.

Miss Blanca Will has recovered from her recent operation and is now engaged on a portrait of the Rev. John Haynes Holmes. Miss Will has given up her studio here and will work at her Maine studio in Bluehill Falls this summer.

The Art Institute of Decatur, Ill., has purchased the landscape "Aliso Cañon" by Nicholas R. Brewer, which was recently exhibited there together with other works by Mr. Brewer. The Institute has adopted the policy of purchasing one picture each year.

Randolph LaSalle Coats, of the faculty of the Cincinnati Art Academy, will sail on June 3 for an indefinite stay in Europe. Mr. Coats will paint in France and Spain.

Miss Irene Weir, director of the New York School of Design and Liberal Arts, is leaving for Sicily and the Mediterranean coast cities on June 1 for travel and study. Miss Weir will conduct some special research work at Assisi on the Primitives.

Kimón Nicholaides, instructor in the New

PROFESSOR DE WILD, ART EXPERT, DEAD

Authority on Restoration and Technique of Old Masters Worked on Famous Collections, Here and in Holland

Professor Carel F. L. de Wild, restorer of old masters and an expert on the technical aspects of painting, died after a long illness in his home at Larchmont, N. Y., on May 12, aged 51 years.

Professor de Wild, who was born in Holland, came to the United States in 1911, and since then had given expert care to the Frick and Widener collections, among others. Last year he was asked to take the chair for instruction in "the science of painting and the care, preservation and restoration of paintings," then founded at the University of Pennsylvania through the generosity of a well-known connoisseur. After two lectures, his illness prevented him from continuing this work.

He entered the Academy of Fine Arts at The Hague at 13 and won a first prize the next year. Under the encouragement of Jacob Maris he made many copies of the old masters in Holland with a view to analyzing their methods and technique. As a painter he won a gold medal at the St. Louis Fair in 1904, but he preferred to work on the study and care of old paintings. An allowance made by the Dowager Queen of Holland enabled him to study in the restoring studios of the royal museums in Berlin and Vienna.

Among the many famous paintings he restored are Rembrandt's "Anatomy Lesson," Hals' "Regents of the Old Men's Almshouse," and Jan van Ravesteyn's masterpiece, "Reception by the Magistrate of the Officers of the Schutters." Professor de Wild is survived by his wife, a daughter and a son in this country and a mother and brothers in Holland.

When he learned of Professor de Wild's death, G. Frank Muller, art expert, said:

"The art world has lost a valuable member and many of us a faithful friend. A man of the strictest probity, he would never lend his name to the bolstering up of pseudo old masters. His knowledge of paintings was very extensive and some of the greatest masterpieces here and abroad were entrusted to his care. When in doubt he would consult with others and was always open to reason. A serious student of the chemistry of the pigments used in painting, he was also a discriminating collector of works of art and was at the same time a consummate artist, having produced some fine canvases."

MARIE R. DUGGAR

Mrs. Marie R. Duggar, sculptor, died in St. Louis May 5. Her talents were devoted chiefly to bas-relief portraits of children. Two memorial tablets of her design have a permanent place in St. Louis. One is a soldiers' memorial at the entrance of St. John's Methodist Episcopal Church. The other is a tablet in the Methodist Orphans' Home. Each year Mrs. Duggar contributed to the annual exhibition of the Carmel, Cal., artists' colony.

HORACE TOWNSEND

Horace Townsend, well-known as an authority on furniture, candelabra and glass, died in New York May 12 at the age of 63 years. He possessed much literary ability, and had written books of fiction, verse and criticism. He enjoyed a wide acquaintance and many friends in the art world.

HENRI HAAS

Henri Haas, dealer in antiquities, 29 rue d'Astorg, secretary of the Chambre Syndicale de la Curiosité et des Beaux Arts, is dead in Paris, aged forty-five years.

WOMAN TO EXECUTE GREAT MURAL WORK

Edith Magonigle Will Be Engaged Three Years on Kansas City's Liberty Memorial, an Epochal Task for a Woman

Edith M. Magonigle has resigned the presidency of the National Association of Women Painters and Sculptors to spend the better part of the next three years in decorating with mural paintings the Liberty Memorial building in Kansas City. She is the wife of H. Van Buren Magonigle, architect, whose plans for the great esthetic center which Kansas City is planning to erect were recently accepted.

The Liberty Memorial building alone will cost about \$2,000,000, and the outlay represented by the project will eventually total about \$25,000,000. The work assigned to Mrs. Magonigle is the largest contract for mural painting ever undertaken by a woman. The first building, the Liberty Memorial, is to be the largest of about ten museum buildings, in which the different arts will be expressed by pictures and sculpture. The entire work may not be completed for twenty-five years.

Mr. Magonigle will be aided in his designs by Robert Aitken, president of the National Sculpture Society for the larger pieces of sculpture and George E. Kessler, vice-president of the American Institute of Landscape Architects for the landscape work. Mrs. Magonigle, who has done much work in co-operation with her husband, will do more than execute mural paintings, and will also collaborate in some of the sculptural decorations.

The Liberty Memorial building will be in three parts, or almost three buildings. In the center is a great shaft or tower with a deep base built into the side hill. Around three sides of this base will be a plastic-mural decoration or bas-relief 500 feet long and some 14 feet in depth. All the detail of this, the figures, etc., will have first to be worked out in plaster. It will then be carved, in place, by workmen, under the immediate direction of the artists, who will put on the finishing touches personally.

The purely mural work will be decorating the walls of the two buildings on either side of the central shaft, which will be for the use of the American Legion, the one a museum and the other, something more than a clubhouse and not an auditorium, but as it has been called, a glorified reading room, a place for reunions, etc. The one large room in each building will be about 50 by 100 feet in size and 50 feet in height.

Theodore J. Morgan Gives Six of His Pictures to a Cleveland Hospital

CLEVELAND, Ohio—Theodore J. Morgan, landscape painter, is a believer in the psychical and physical effect of cheerful colors in the cure of disease. At the beginning of his stay in Cleveland he loaned six of his New England landscapes to the Woman's Hospital.

The hospital director recently reported to him that many patients had been much pleased to see them hanging on the walls, and that some had spoken of how much more cheerful they felt in their presence than when gazing at the drab gray walls. Mr. Morgan thereupon presented the hospital with the six pictures.

Sargent Paints Harvey's "Horn-Rims"

LONDON—The horn-rimmed spectacles of Ambassador George Harvey have been immortalized by John Sargent in his black and white sketch of the Ambassador which now hangs in the Embassy library.

York School of Design and Liberal Arts, will leave for France early in June. He will study in Paris.

An exhibition of the paintings of John F. Carlson is being held at the Plainfield, N. J., Public Library.

G. Glenn Newell has left his Carnegie studio for Dover Plains, N. Y., where he will remain until fall.

Frank A. Brown has left the Salmagundi Club for Machiasport, Maine, where he will spend the summer.

George Leland Hunter sailed for Genoa on May 18 to devote the summer to the study of tapestries in Switzerland, southern France and Spain.

The Sheridan Park Club of Chicago recently hung an exhibition of paintings by N. P. Steinberg. Among the works shown were "The Rose Garden, Humboldt Park," "Green and Gold," a study for a mural, and a portrait of Dr. S. M. Melamed.

Norbert Heermann, who has long been associated with the Ralston Galleries, will leave New York about June 1 for his summer home at Woodstock, where he expects to paint until the late autumn.

Edith Catlin Phelps plans to leave New York in June for her summer home and studio at Provincetown.

Lucile Howard, 10 East Ninth St., will sail for Europe on June 7. She will visit Holland, Belgium and Italy. At Montrichard, France,

she will paint a landscape decoration, a commission for a New York collector.

Elizabeth Price expects to leave New York in June for New Hope, Pa., where she will paint out-door subjects. Later she plans to go to Ogunquit.

Elinor Abrams, who has sold two of her romantic paintings now on exhibition at the Ferargil Galleries, will leave New York early in June for her home at Butler, Pa., where she will hold an exhibition of her work and paint until the late autumn.

Ruel Pardee Tolman, assistant curator of the Graphic Arts department of the Smithsonian Institution, has recently done a number of fine etchings, including "The Washington Monument," "The Capitol in Winter," and a study of the Bannockburn golf links.

The oil painting of Father Tabb by Louis F. Gruner, of Richmond, has been accepted by the Art Commission of Virginia and by Governor Trinkle. The portrait is to be hung in the State Library building.

A. C. Webb, etcher and painter, has left 29 rue de Verneuil, Paris, for 16 rue du Saint-Gothard. He is working on a decorative panel for the Colonial Exposition at Marseilles.

Mary Prenderville, formerly of Chicago, is at work on a portrait of Miss Margaret Prendergast, of Chicago, now stopping in Paris at the Hotel de France et Choiseul.

Edgar W. Jenney, painter, of Glen Ridge, N. J., who is stopping with Mrs. Jenney and Miss Betty Jenney at the Hotel Louis-le-Grand, Paris, plans to leave soon for a tour of Spain.

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LONDON

The International Society's show has been a trifle overshadowed by the Academy this year, its opening coinciding with the days on which the critics were all busy concentrating on the Burlington House achievements. Yet in a quietly unobtrusive way it is a more significant exhibition than the society has given for some little time past. It includes a number of works executed in the last century or at the very beginning of this. It is interesting to weigh, for instance, Millais "Mrs. Bischoffsheim" with such work as that of de Laszlo, wherein the suave smoothness both of paint and of psychology dominates to the exclusion of all esthetic considerations. James Pryde sends several canvases in which the curious, elongated convention which he has adopted amply justifies itself and conveys just that suggestion of the mysterious and eerie which is a feature of his compositions. Some good sculpture is included, in notably a figure of a negress entitled "The New World," in which May Creamer has sought to express a spiritual and mystic beauty, hitherto not connected with the pictorial presentment of the colored races.

But perhaps the exhibition that at present provides the greatest artistic thrill is that of Laura Knight at the Alpine Gallery. There is not an unsure brushstroke in one of her canvases, whether it deals with a Cornish seascape or with a "behind-the-scenes" at a performance of the Russian ballet. The word brilliance is apt to denote a certain superficiality, but there is no superficiality in Laura Knight, despite the consummate ease which she displays in her work. Yet brilliant it is in its mastery of color, of form, of technique.

Those who are interested in old Chinese cloisonné enamels will find much to arouse their admiration and cupidity at Messrs. Spink's galleries in King Street, S. W., where a special exhibition of this branch of Oriental art is now being held. Among many notable exhibits is a Ming salver enamelled on a turquoise ground with a dragon and phoenix amongst clouds, a piece which is as decorative as it is rare.

Another exhibition of particular interest to the collector is that of Chelsea porcelain at Messrs. Stoner and Evans', 3 King Street, S. W. The Chinese figures belong to the finest period of output and bear the mark of the red anchor. The pieces are circular in shape, stand about fourteen inches high and are finely modeled.

Among the little red tickets that designate "sold," I noticed at the Royal Academy on private view day, a couple affixed to works by Leader. It does us good occasionally to be reminded that artists continue to say the same old thing because there are plenty still who like to hear them say it. The little red symbols have quite a useful work to perform in this connection.

The City of Manchester has made two purchases of bronzes from Havard Thomas' sculpture at the Leicester Gallery, one the head of a child, of singular beauty and distinction. The famous "Lycidas" that the Academy sought fit to reject, is here, for all to see and form their own opinion on, also there is the "Thyrsis," which in the Academy of its year was acclaimed the most remarkable piece of work there exhibited. It is the refinement of Havard Thomas' art which is its chief asset. His figures illustrate an unusual combination of the classical and realistic. Some excellent work was done by the late sculptor in relief, notably a portrait of Rupert Brooke, the poet.

—L. G. S.

Providence

During May there will be displayed a collection of original drawings and water colors belonging to the Museum, some of which have never been shown before. Among the water colors shown are Sargent's "Simplon," Turner's "Glencoe" and aquarelles by Winslow Homer, Jongkind, La Farge, Little, Macknight, Woodbury and Wyant.

An exhibition of the drawings and etchings of Lester G. Hornby was held recently at the Providence Art Club. The collection included drawings done in the Maritime Alps and etchings from his Paris and Marne sets.

PARIS

"Poussin, I think," writes the eminent French critic, Robert Rey, "did not approach Italy, cradle of the arts, with more reverence than did Robert F. Logan when he first set foot on the old soil of our Western world."

Reverence is a most fitting word as applied to Robert Fulton Logan's attitude towards the architectural glories of France—a reverence coupled to that silent awe and throbbing pride which grips the heart of him who plants a flag on the site of his own discovery. For in that just-completed set of architectural features in Burgundy shown at the American Chamber of Commerce, Logan has proved himself something of a pioneer. Few indeed are the artists who have sought out the exquisite fancies, designed and accidental, natural and artificial, which characterize that most typical French province of which Dijon is the capital.

For his records of these beauties and others—Rouen, Paris, Chartres, Chantilly, Amiens—Logan, to quote again M. Rey, has sought advice from Méryon and Lepère, allying the poetic secretiveness of the one to the rigorous severity of the other. Patronized by the leading members of American society in Paris (the Consul, Mr. A. M. Thackara; the president of the Chamber of Commerce, Mr. Walter Berry; Mrs. J. M. Baldwin, Mrs. Walter Cotchett, Miss Anne Morgan, Mrs. Charles Seeger and others) the display, which comprised views of Mr. Logan's painting phase and a fine pastel portrait of "the etcher etching" by Leslie Cauldwell, could not fail of success.

For the illustration of the mythological subjects he has been showing at George Petit's calling rather for suggestion than precision, Rupert Bunny's light, somewhat vague, loose line seems fitted. His pictures do not go far but they are happy patchworks of rhythm in form and color conveying the impression that Mr. Bunny, who is an Australian by birth, with a long established reputation in Paris art circles, would make a very successful stage decorator.

Next year falls the centenary of the birth of the painter, Pierre-Paul Prud'hon. (It requires a peculiar chronological memory to distinguish between centenaries of birth and ditto of death.) M. Lapauze, curator of the Petit Palais, will anticipate the event by a complete exhibition of his works this month. Prud'hon has been called the Correggio of France and one of his best-known pictures is that in the Louvre entitled "Justice and Revenge in Pursuit of Crime."

—M. C.

San Diego

Canvases by practically all of the better known artists of San Diego, La Jolla and Laguna Beach are to be found in the La Jolla Art Association's exhibition now showing in the Public Library of that city. It is one of the best collections of California paintings in every medium that has ever been assembled at one time. A. R. Valentein, wild flower painter, has a large water color of "Snow Balls," while Martha M. Jones has two interesting still-life subjects, "Bowl of Yellow Roses" and "Golden Poppies." Karl Yens and Jene Bell have brought to their canvases something of the richness of the wild flower bloom of Southern California this year. Miss Bell has another effective bit of painting, "Breaking Clouds," which sold on the opening night.

A. B. Titus exhibits two delightful subjects, a misty landscape of April and a tiny sketch, "Pierrot and Pierrette." Louise Darby a study of spring clouds, "April"; Martha Bintliffe two canvases of desert flowers, brilliantly handled, and Helen De Lange a charming study of flowers in a more mysterious fashion. Charles Hetherington, Mary B. Williams, A. H. Cleaves, Mrs. E. H. Lord and Julie Raymond are all well represented with characteristically good work. Lucile Valentine displays two interesting impressionistic subjects, C. A. Fries three colorful paintings, Emma Allen a pastel of eucalyptus trees, Leta Klauber some appealing pastels, and Ester Stevens Barney a view of a Japanese garden which is quite impressionistic. Others whose work adds to the interest of the exhibition are Sarah Truax, Minnie P. Doud, W. Snyder and May L. Fenn and W. J. Fenn.

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WASHINGTON

After a lively campaign in which two tickets were actively canvassed, officers for the coming year were elected by the Arts Club of Washington. The president is H. K. Bush-Brown, succeeding George Julian Zolnay; vice president, Dr. George W. Johnston; treasurer, Roy L. Neuhauser; recording secretary, George H. Dawson; corresponding secretary, Warren N. Akers; members of the board of governors for one year, James O. Porter and Miss Leslie Jackson; for three years, Mrs. F. E. Farrington and L. M. Leisenring.

The statue of Pocahontas by William Ordway Partridge, is to be unveiled on Jamestown Island, June 3, on the 215th anniversary of the landing of the first permanent colony from England. The statue, a graceful and pleasing figure of the Indian princess, was made for the Pocahontas Memorial Society, which claims a membership of 3,000.

The memorial exhibit of Abbott H. Thayer's pictures at the Corcoran Gallery of Art is the important art event in Washington during May. The gallery is visited by crowds daily. Mr. and Mrs. Gerald Thayer came to superintend the installation of the collection. The picture, "Figure-Half Draped," which was recently sold for \$40,000, is loaned by the anonymous owner.

At the Cosmos Club the Washington Chapter of the American Institute of Architects and the Society of Tile Manufacturers held a joint meeting May 12, when addresses were made by some of the leading architects, among them Albert Kelsey, former President of the Architects' League of America and one of the designers of the Pan-American building.

An exhibition of the paintings done in Italy by Charles C. Curran is being held at the Arts Club. Each picture is in an artistically carved frame, the work of his son. The exhibition will remain through May.

The Handicraft exhibit at the Art Center is showing work from seven craft guilds. The New York Society includes large objects such as wrought-iron gates, hangings and carved chests. The Portland Society of Arts and crafts sends some fine examples of glass, the Chicago Society book-ends, pottery and hand-tooled leather. Two Boston societies are represented, the Folk Handicraft Guild and the Tide Over League. The Baltimore Society is the only one contributing examples of block printing, and it also sends some fine hand-wrought jewelry.

—Helen Wright.

MINNEAPOLIS

Mrs. Gertrude Barnes, whose flower paintings have attracted much attention has been asked to show her canvas, "Petunias in a Silver Bowl," at the Parrish Memorial Art Museum at Northampton, Long Island. The picture has recently been shown at the National Academy of Design, at the Philadelphia Art Club and elsewhere.

"Hobohemia," the annual frolic, dance and vaudeville show of the Palettite club, a student organization of the Minneapolis School of Art, was the means of raising money for two annual scholarships in the school. The Palettite club has 200 members. Myrtle Fiske is president.

A total membership of 2,503, of which forty are women's club memberships, in the Minneapolis Society of Fine Arts, is shown by a sixty-three-page compendium of information just issued by the society. The Minneapolis Society of Fine Arts founded the Minneapolis School of Art and is the governing body in the Institute of Arts. An attendance of more than a half million at the Institute since its founding in 1915 is shown.

A collection of more than eighty prints of western scenes by Miss Cleora Wheeler, St. Paul artist, have been on exhibition at the St. Paul Public Library. They show a wide range of color and subject matter, and were done on trips which extended from the eastern reaches of the Rockies through the mountains and as far south as the Mexican border of California.

—G. E. P.

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CHICAGO

With the opening of the remodeled south wing of the Art Institute, there is an exhibition of examples of European and Oriental Arts loaned by a patron who wishes to remain nameless. Leading in interest is the tapestry gallery, hung with Flemish tapestries of the Renaissance period, its floors carpeted with priceless rugs and its spaces adorned with palace furniture dating from 1700 and coming from the Albicini Palace at Forli, Italy.

The west entrance room, hung with tapestries, contains a collection of Oriental sculpture, jades, lacquer screens and ancient Chinese paintings. The east gallery has four paintings by Goya, "St. Lawrence, Martyr," by Zurbaran; "The Music Lesson," by Manet; "A Boy," by Carrière; "Harvesting" and "Men on the Breakwater," by Lucien Simon; "The One with the Green Eyes," by Anglada-Camarassa, and paintings by artists of the Catalan, the Aragonese, the Montanesa and other schools. The painting of "St. George and the Dragon," by Martorelli, the central panel of an altar piece in a church in Barcelona of the early XV century, is a very highly esteemed Catalan masterpiece, the four side panels of which were acquired by the Louvre in 1905.

"The Triumph of Caesar" is illustrated in the fourteen huge tapestries of the XVII. century woven on Flemish looms by G. Peemans and G. V. Leefdael. Caesar, Cleopatra and attendants are shown. The Beauvais tapestries of the loan were woven from cartoons by Boucher in France in 1741. They illustrate "The Story of Psyche." There are only two panels, picturing Psyche and Zephyr.

Among the rugs and carpets are two of the earliest known Spanish carpets, knotted specimens made in the XV. century. The two pile carpets (1450) were woven for the convent of Santa Clara at Valencia. They bear the coat of arms of the Admiral Alfonso Enriquez, who founded the convent, and are ornamented with quaint devices. In another pile carpet dating from the XVI. century, crowns used in the design indicate that it was made for the royal family.

The Print Rooms of the Art Institute have received a gift of forty engravings by Aldegrev depicting the "Fall and the Redemption of Man," and eighteen other engravings by the "little masters of Holland" from Mr. and Mrs. Potter Palmer. Heinrich Aldegrev was a pupil of Albrecht Dürer, and his prints are remarkable for the free, graceful treatment of decorative design. The Potter Palmer collection of "little masters" engravings in the permanent collections is one of the most important of its kind in this country. The same donors gave the print rooms this week, a landscape by Daubigny, a head of Christ by Doré, a study for the etching, "The Wool Carder," by Millet, and two studies by Cabanel.

The Albert Roullier Art Galleries show paintings and woodcuts by Henri Marret, a French fresco painter, who now makes his first appearance in Chicago. His twenty-four woodcuts in color and nine drawings afford a survey of his interest in humanity in subject material, and his picturesque manner. A dramatic quality gives distinction to the prints.

At Elizabeth Doolittle's new art gallery in the Drake Hotel, the exhibition of sculptures of favorite horses and dogs of social leaders, modeled by Kathleen Wheeler, is well attended.

Miss Marie Blanke, a young woman painter awarded a prize at the Art Institute exhibition, has decorative floral paintings and wood-block prints with color at the Artists' Guild.

—Lena May McCauley.

CONCORD, MASS.

The Concord Art Association's sixth annual exhibition at the old Concord Town Hall includes work by leading artists from many parts of the country.

The jury of awards, Charles Hopkinson, chairman, awarded four honorable mentions with certificate. Charles W. Hawthorne received the first prize with his portrait of Evelyn Chambers. To Elizabeth Wentworth Roberts went the award in drawing for a Holbein-like pencil portrait of a French peasant, to Joseph Pennell was awarded a certificate for a group of eight etchings and to Charles Grafty went another for a sculptured bust of Frank Duveneck.

Gardner Symons sent "Morning Sunlight," familiar to New Yorkers, a handsome portrayal of New England scenery. Elmer Schofield's contribution is a powerful marine, "Cornish Coast." There is an excellent Robert Henri canvas, "The Spanish Girl," and nearby is a portrait of Alexander W. Drake by John C. Johansen, with a background of dull bronze and copper utensils on the wall adding notes of color. In the elaborate catalogue one observes Charles Cutler's picture is entitled "Bathing Girls." Whether it was the subject or the treatment that made the committee members change their minds we do not know, but it was not hung and in its place reposes a portrait by Cutler of Charles Hovey Pepper.

Charles Hopkinson's portrait of Elizabeth Caswell is a gem. It has been seen before locally. The painting of the little girl's white blouse, in a sort of opalescent sheen is a marvel of dexterous brush work. Special mention should be made of Leon Kroll's out-of-door figure, "The Visit," with real green grass, Mary L. Ayer's "Girl with Fruit," "An Old Stage Coach" by Felicie Waldo Howell, George Bellows' commanding portrait, "My Mother"; the riotously colored canvas, "The Pirates' Chest," by Hugh Breckenridge; "The Captain" by Gertrude Fiske, "The Dark River" by Daniel Garber, Walter Ufer's clean-cut dramatic rendering called "Jim and His Daughter," a Whistleresque portrait of Edward H. Newell by Elizabeth Wentworth Roberts, and "On Carter's Notch," a first rate landscape by Charles Curtis Allen.

The exhibit in black-and-white includes fifty-two exhibitors and 155 drawings and etchings. Roi Partridge's group of six large spectacular landscapes, one of which recently took first prize in the Print Makers' show, Los Angeles, attracts deserved attention. Two dry-point landscapes by Alfred Bentley are likewise superb. Dwight C. Sturges shows his latest characterization on copper, called "The Washerwoman." Stanley Woodward shows two dry-point landscapes recently off the press. Excellent groups by John Taylor Arms, George Bellows, Frank W. Benson, W. H. W. Bicknell, Theresa Bernstein, Mary Cassatt, Sears Gallagher, Lester Hornby, Haydon Jones, Lee-Hankey, Joseph Pennell, Ernest D. Roth, J. Paul Verrees, John W. Winkler and Charles Woodbury are also shown.

Tastefully arranged under the existing conditions are the works of the sculptors. The twenty-two pieces in bronze are contributed by Paul W. Bartlett, Chester Beach, Cyrus E. Dallin, Daniel Chester French, Charles Grafty, Malvina Hoffman, Anna Vaughn Hyatt, Paulanship, Frederick MacMonnies, R. T. McKenzie, Bessie Potter Vonnoh and Gertrude Vanderbilt Whitney. The exhibition continues through May 29.

—Sidney Woodward.

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PHILADELPHIA

An outdoor exhibition of sculpture is being held in Rittenhouse Square and in the garden of the Art Alliance. This is the second show of this kind to be arranged by the Alliance. Fountain, sundial and other decorative sculpture designed for outdoor settings is thus seen to full advantage. Among the exhibitors are Anna Coleman Ladd, Henri Grenier, Louis Miloni, Derujensky, Hermon MacNeil, Victor Salvatore, Gladys Edgerly, C. P. Jennewein, Emil Fuchs, Harriet Frishmuth, R. Hinton Perry, Edith Parsons, and Beatrice Fenton.

The Twenty-fifth exhibition of the Philadelphia Chapter of the American Institute of Architects and the T. Square Club of Philadelphia is being held in the galleries of the Art Alliance. Among the bright spots are a number of detailed water-color studies by Nicola D'Ascenzo of the stained-glass windows of the Cathedral at Chartres. Some of Harry Sternfeld's drawings are shown, as are also three fine lithographs by Joseph Pennell. Among the decorations are an overmantel by Susette S. Keast, another by John F. Carlson, and the two tempera compositions already admired in New York, "Bacchanal" and "Stabat Mater" by Eugene Francis Savage.

At the McClees Galleries, A. H. Gorson is showing pictures, for the most part nocturnes, of the Pittsburgh district; in the same galleries George Elmer Browne is showing some ten or twelve water-colors, some of them thoughtful grey interiors, others bold seascapes and dock scenes done in pure color.

At the Print Club etchings by Emily B. Waite and Matilde de Cordoba are on view.

A work of interest to collectors of American Art should be the painting by the late Emma Lampert Cooper, to be sold for the benefit of the \$1,000,000 endowment fund of Wells College. The picture, "A Holy Man's Tomb at Agra," is on exhibition at the Rosenbach Galleries. Mrs. Cooper was the wife of Colin Campbell Cooper. She was President of the Plastic Club between 1897 and 1900.—M. M.

Baltimore

Under the auspices of the Friends of Art, a series of window exhibitions of work by Baltimore artists has been started at 330 North Charles street, the opening display consisting of bronzes of Edward Berge. According to Miss Adaline D. Piper, one of the officials of the organization, the purpose is to give Baltimore artists an opportunity to display their work in the setting best suited to it and at the same time to stimulate interest in more artistic and beautiful window displays. Everett L. Bryant is chairman of the committee, whose personnel further includes R. E. Lee Taylor, Laurence Hall Fowler, Mrs. Joseph Colt Bloodgood, Miss Dora Murdoch, Alice Worthington Ball, R. Macgill Mackall and Oliver Zell.

INDIANAPOLIS

T. C. Steele, William Forsyth, Clifton Wheeler, Otto Stark, Paul Hadley, Paul Randall, S. P. Baus, Edward R. Sitzman, Mary Chilton Gray, Bessie Hendricks, Anna Hasselman, Mrs. Louise E. Zaring, Mrs. Emma Sangernebo, and Mrs. Harry Schowe were represented with paintings; Myra Reynolds Richards displayed sculpture and Frederick Polley showed etchings in the art booth conducted by the Woman's Department Club at the "Home Complete" exposition held at the State Fair Grounds the second week in May. Work in the art crafts was also displayed. The exhibit was arranged by Mrs. O. C. Wilcox.

Mrs. Mary G. Burnet, Mrs. O. C. Wilcox and Miss Edna M. Shover were elected associate members of the Indiana Artists' Club at the May meeting. In a design contest for decorated tiles, prizes were awarded to Brandt Steele, Paul Randall and Wilson B. Parker.

Mr. and Mrs. Clifton Wheeler will leave for Woodstock the first of June to paint in the Catskills.

Walter Pach, art critic, was a recent guest of Clifton Wheeler while returning to New York from Chicago, where he delivered a series of lectures on Greek sculpture at the Arts Club's exhibition of Greek and Roman sculpture. Mr. Wheeler and Mr. Pach were students together under Chase and Henri and also in Europe.

Hartford

The Art Society is closing the season with an exhibition in the school galleries of the work of the students. Prizes of various amounts were awarded.

Nicholas Ballerini is holding a studio exhibition of his recent work in paintings and etchings and is receiving a great deal of favorable attention.

The Morgan Memorial Museum is showing a loan exhibition of glass of varied interest, including about 450 pieces, the majority being of American origin before 1850.

The Arts and Crafts Society are holding their annual spring exhibition in the Y. W. C. A. building. An innovation this year is that a number of prizes will be awarded. The exhibit consists of paintings, ceramics, textiles and numerous other crafts. —Carl Ringius.

Montclair, N. J.

The Montclair Art Association is planning its annual exhibition by the artists of Montclair and vicinity for the period from May 22 until October 8, with the exception of the summer vacation from July 10 until about September 15, when the Museum closes for the summer.

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The sixth annual show of the Greenwich Society of Artists at the Bruce Art and Historical Museum, which will remain open during the summer months, consists of paintings, drawings and etchings, sculpture, arts and crafts and architecture.

Among the exhibits are paintings by Elmer Livingston MacRae, W. Granville Smith, Matilda Browne, James G. Tyler, Leonard Ochtman, George Wharton Edwards, Timothy F. Crowley; sculpture by Herbert Adams, Chester Beach, Nathan D. Potter, Augustus Saint-Gaudens, Bessie Potter Vonnob, A. Phimister Proctor and Gutzon Borglum; drawings and etchings by George Wharton Edwards, Margaret Mason Kingsbury, and H. Wainwright, Jr.; work in arts and crafts by Clara Wakeman; architecture, William F. Dominick, Henry W. Rowe, F. G. C. Smith, I. N. Phelps Stokes and William B. Tubby. The loan collection includes a group of early Chinese art objects from A. W. Bahr, early Chinese porcelain and pottery from Timothy F. Crowley and paintings from Mrs. Elon Huntington Tooker.

Cleveland

In addition to the prizes mentioned last week in the report of the fourth annual exhibition of Cleveland artists and craftsmen, Steven Rebeck won first prize in sculpture with a finely modeled head. A head by Alice Rebeck won second prize, and a dancing figure by Walter Sinz was awarded third.

Herman Matzen's full-length of Lincoln and a bust of Dr. Charles F. Thwing and other pieces by Conrad Dressler were not in competition, though notable among the sculptures. The exhibition will continue through June 3.

At the Gage Gallery there is a fine showing of French and English XVIII Century furniture and tapestries, and oils by British masters, from the Lewis and Simmons Galleries, New York.

—Jessie C. Glasier.

Dallas, Texas

In the eleventh annual art exhibit of the Dallas Woman's Forum more than 130 exhibits were shown, representing the work of sixty Texas artists, and including etchings, ink and charcoal sketches, water colors, pastels, portraits, landscapes, miniatures and sketches. A feature was the display of the works of the late Hale Bolton, one room having been set aside for this. The largest single display was that of Boynton Gonzales, whose contribution included four landscapes in oil and twenty water colors.

Other artists who contributed were Maurine Neilson, Lisa Bell Carson, Catherine Luck, Willie Sheets and Christopher Teasdale. Exhibits were also submitted by Samuel E. Gideon, art instructor in the University of Texas.

Milwaukee

A number of interesting exhibitions are now being held at the Institute. Raymond Jonson of Chicago is showing decorative paintings on the muralistic order. Mrs. Donald Keith has a number of flower studies and Miss Anna Lynch is exhibiting miniatures. Other exhibitions include sculptures by F. Tolles Chamberlin and his wife, Katherine Stetson Chamberlin and portraits by Francis Cranmer Greenman, whose portrait of Mrs. Dudley Crafts recently was exhibited by the American Miniature society.

Macbeth Fire Damage Was Slight

As a result of a very smoky fire in a sporting goods establishment on the floor below the Macbeth Galleries on May 14, exaggerated reports of damage to paintings in the galleries were printed in the daily papers on the following morning, some of the estimates being as high as \$1,000,000. A few injured frames and broken glasses over the paintings and a shattered skylight were the only losses. The exhibition of the work of Hayley Lever, Frederick Frieske and Malcolm Parcell continued without interruption. When the sensational reports were printed, practically all of the up-town art dealers offered Mr. Macbeth the resources of their galleries.

New York Exhibition Calendar

Ackermann Galleries, 10 East 46th St.—American and English sporting subjects, by Arminell Mors head, to June 2.

Ainslie Galleries, 677 Fifth Ave.—Paintings by Inness. Anderson Galleries, Park Ave. and 59th St.—Paintings by teachers of art in the high schools of New York and Brooklyn, to May 27; recently exhibited pictures by an "unknown" to be shown with artist's signature.

Arlington Galleries, 274 Madison Ave.—General exhibition of American paintings.

Art Center, 65-67 East 56th St.—"Play-Time Exhibition" of the Society of Illustrators, to May 27.

Babcock Galleries, 19 East 49th St.—Pastels by Henry Davenport, to May 27.

Belmaison Gallery, John Wanamaker's.—Black and White drawings by American Artists, to May 31.

Bookery Art Gallery, 14 West 47th St.—Paintings by Marco Zim.

Bourgeois Galleries, 668 Fifth Ave.—Annual exhibition of modern art.

Brooklyn Museum, Eastern Parkway.—Sixth annual exhibition of the Brooklyn Society of Artists, to May 31; memorial exhibition of the works of Hamilton Easter Field, to May 31; exhibition of posters, May 21-June 15; Whistler lithographs and Pennell etchings, to July 1.

Brown Robertson Galleries, 415 Madison Ave.—Lithographs from The Senefelder Club of London, to June 17.

Brummer Galleries, 43 East 57th St.—Paintings, water colors and drawings by Gus Mager, to May 31.

Daniel Gallery, 2 West 47th St.—Paintings by American artists.

Dudensing Galleries, 45 West 44th St.—Seventh Annual Exhibition of the Eclectics, to May 31.

Durand-Ruel Galleries, 12 East 51st St.—Modern French paintings.

Ehrich Galleries, 707 Fifth Ave.—Modern flower paintings, to May 31; selected group of old masters; Cantagalli and Italian linens in Mrs. Ehrich's Gallery.

Fearon Galleries, 25 West 54th St.—Exhibition of British portraits.

Ferargil Galleries, 607 Fifth Ave.—Paintings and sculptures by "The Contemporaries," to May 31.

Ferargil Studios, 24 East 49th St.—Lacquered furniture and objects of art.

Folsom Galleries, 104 West 57th St.—Paintings by American artists.

Harlow Gallery, 712 Fifth Ave.—Exhibition of modern etchings.

Kennedy Galleries, 613 Fifth Ave.—Old English sporting prints, and children's subjects in dry-point by Sears Gallagher, through May.

Keppel Galleries, 4 East 39th St.—Etchings and engravings by old and modern masters.

Kinsore Galleries, 668 Fifth Ave.—Symbolical paintings by Marion Spore.

Kit Kat Club, 13 East 14th St.—Block prints, etchings and thumb box sketches, May 20, 22, 23.

Kniedler Galleries, 556 Fifth Ave.—Group of selected etchings and paintings by old and modern masters.

Kraushaar Galleries, 680 Fifth Ave.—Paintings by Carroll Brown, through May; paintings by Salvatore Guarino.

John Levy Galleries, 559 Fifth Ave.—Foreign and American paintings.

Lewis & Simmons, 612 Fifth Ave.—Old Masters and Barbizon paintings.

Little Gallery, 4 East 48th St.—Special exhibition of Italian and Spanish laces, linens, and brocades.

Lowenbein Gallery, 57 East 59th St.—Permanent exhibition of small paintings by American artists.

Macbeth Galleries, 450 Fifth Ave.—Summer exhibition of selected paintings by American artists.

Nicholas S. Macsoud, 191 Clinton St., Brooklyn.—Paintings of Bermuda, May 21-27, 2 to 5 o'clock.

Metropolitan Museum, Central Park at 82nd St.—Dreicer Collection of Mediaeval and Renaissance art.

Milch Galleries, 108 West 57th St.—Selected American paintings.

Montross Gallery, 550 Fifth Ave.—Group of American artists, through May.

Mussmann Gallery, 144 West 57th St.—Etchings by Ross Santee, to May 30.

National Arts Club, 119 East 19th St.—Summer exhibition of members' work, to November.

N. Y. Public Library, Fifth Ave. and 42nd St.—Etchings by Whistler.

N. Y. Public Library, 251 West 13th St.—Summer exhibitions of paintings by Jan Van Empel.

Ralston Galleries, 4 East 46th St.—XVIII century English portraits and Barbizon paintings.

Rehn Galleries, 6 West 50th St.—Selected paintings by American masters.

Rosenbach Co., 273 Madison Ave.—Barbizon paintings and rare books.

School of Design and Liberal Arts, 212 Central Park South.—Exhibition of students' work, to May 29, 2 to 4 o'clock.

Schwartz Gallery, 14 East 46th St.—Exhibition of paintings, etchings and mezzotints.

Scott & Fowles Galleries, 667 Fifth Ave.—XVIII century English paintings.

Stern Gallery, 22 West 49th St.—Group of American paintings.

Arthur Tooth & Sons, 709 Fifth Ave.—Old Masters and Barbizon paintings.

Weyhe Galleries, 710 Lexington Ave.—Woodcuts and lithographs by George Biddle.

Wildenstein Galleries, 647 Fifth Ave.—Paintings by old and modern masters.

Howard Young Galleries, 620 Fifth Ave.—Exhibition of paintings by American artists, to May 27.

Cincinnati

Etchings by Louis Orr have been loaned to the Museum for a special exhibition. All are French in subject, comprising many phases of Paris life. Orr has a greater number of works in the Luxembourg than has any other American artist. His "Canal de Monnaie" is said to be the first original work by any living painter-etcher to be purchased for the Louvre.

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